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WAGNER'S WEEKLY

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No. 8.

FRANZ LISZT.

It was at Raiding, Hungary, on October 22, 1811, that Franz Liszt began a career which has no parallel in the history of musicians. His life was one summer day of success, of which he himself was the sun, rising upon the world in brightness, lighting it in unclouded splendor, and setting in a golden glow of glory. He has had none of the humiliations, felt none of the hardships which form such a dark background to the lives of so many musical geniuses. His father was a musical amateur of considerable ability, and fostered his son's evident talent for music. His first appearance in public, at the age of nine, was so marked a success that several Hungarian noblemen forthwith made themselves responsible for all the expense of his tuition in music, for the following six years. He first went to Vienna, where he became a piano pupil of Czerny, and took lessons in composition from Salleri and Randhartinger. Here he remained about three years, and then (in 1823) went to Paris with the intention of entering the *Conservatoire*. At that time, foreigners were not admitted to its privileges, and, notwithstanding his remarkable talent, he was refused admission. This was hardly a drawback, however, for he received the private instruction of Reinecke and Paër, while his fame as a pianist got additional lustre from the imposition of the *connoisseurs* of a city which, then as now, held undisputed sway as the artistic capital of the world. During the first five years of his stay in the French capital, he made several extensive concert tours in Switzerland, Baden and England, the wonderful boy being everywhere received with the greatest enthusiasm. From 1827 until 1839, he was seldom heard outside of Paris. It was during this time (about 1834) that he formed a *liaison* with the Comtesse d'Agoult, better known by her *som de plume* of Daniel Stern, by whom he had three children, two of whom are dead, the third being Cosima, widow of Richard Wagner, who had, as is well known, turned her away from her first husband, the pianist von Bülow. From 1839 until 1849, Liszt was on the wing, giving concerts throughout Europe, and exciting the wildest enthusiasm wherever he appeared. He then accepted an engagement as conductor of the Court theatre at Weimar, but gave it up in 1850. Weimar, however, remained his home, known to the day of his death, although he every year spent a part of his time at Pesth and Rome. His recent triumphal tour in England is fresh in the minds of all. True to his Wagnerian predilections he had gone to Bayreuth, the Mecca where is buried the prophet of his artistic religion, to be present at the representation of the prophet's inspirations, and there he passed away, while the festivities were in progress, while the oracles were speaking, on the 30th of July.

Liszt was a partisan—and a very enthusiastic one—of Wagner's doctrines. But for him, it is doubtful whether Wagner could ever have obtained a hearing. Here is Wagner's own account of how the "Lohengrin" came to be performed: "At the end of my last stay in Paris, when ill, miserable and despairing, I sat brooding over my fate, my eyes fast on the scene of my 'Lohengrin,' which I had totally forgotten. Suddenly, I felt something like compassion that this music should never

sound from off the death pale paper. Two words I wrote to Liszt; his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit." It was on this stage also, and under Liszt's management, that "Tannhäuser" and "Der Fliegende Holländer" were first produced. His love of the Wagnerian art-work, has, however, never stood in the way of his appreciation of the beautiful in the compositions of the great composers of all schools and countries, and if, while in Weimar, he brought out Wagner, he also presented Berlioz' "Benvenuto Cellini," "Genoève" by Schumann, and Schubert's "Alfonso and Estrella." Liszt was extremely generous and charitable,

and therein follows Berlioz without being a servile imitator. In the words of another: "The poetic programmes Liszt chooses are, as it may well be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartettes, the different movements leading into each other without interruption. Another peculiarity of Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive; this he curtails, enlarges, varies, according to the laws of rhythm;

tempo, harmonization, counter-point, and periodic construction, done here in the freest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless complications; a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible; his new and effective ways; the variety of his rhythmical changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally."

260-57

FRANZ LISZT.

money having no value for him save as it served to advance the cause of art or alleviate the sufferings of the unfortunate.

As a composer, the true position of Liszt is unsettled. A few partisans consider him the greatest of the great; on the other hand, many opponents, while recognizing Liszt's talent as an executant, deny that he is seriously to be considered as a composer of the first or even of the second class. This refers to his original works, and not to his transcriptions of the works of others for the piano, which all admit to be unsurpassed. By the way, one of the best of his arrangements is that of "Rigoletto," which appears in this issue. In his original works, Liszt is an exponent of "programme

music," and therein follows Berlioz without being a servile imitator. In the words of another: "The poetic programmes Liszt chooses are, as it may well be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartettes, the different movements leading into each other without interruption. Another peculiarity of Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive; this he curtails, enlarges, varies, according to the laws of rhythm; tempo, harmonization, counter-point, and periodic construction, done here in the freest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless complications; a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible; his new and effective ways; the variety of his rhythmical changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally."

Even in his life-time, Liszt seemed a legendary being. The tales of his wonderful powers of execution had invested him with a cloud of mystery similar to that in his day, hovered about Paganini; only Liszt's cloud was all illumined, a halo—while Paganini was an Oesinian mist, wild and eerie. As a result, his death seems scarcely a death, but the natural relegation of a legend to the never-returning past. And yet until yesterday, Liszt the legend was living, breathing, alive, moulding the musical thoughts and tastes of thousands. But then, who could dispute the power of legends over human destinies!

In our next issue we will publish an elegy for the late composer by the pen of the German organist, Liszt by our talented friend Kroeger. It is a noble composition, worthy of the deceased master.

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ACCORDING to all accounts, the late meeting of the Music Teachers' National Association was liberally attended, and, hence, fairly successful. The size of the attendance is, however, an illusory standard of success. Scores, if not hundreds, of the Western members used the meeting of the M. T. N. A. as an occasion for making business or pleasure trips to the East at reduced rates. The next meeting is to take place at Indianapolis, which is neither a summer resort nor a business centre of importance, and the attendance there will be a much fairer measure of the drawing power of the M. T. N. A. meetings *per se*. The Association seems, however, to have at last awakened to a realizing sense of the fact that a vague statement that its purposes are "the advancement of music," etc., etc., do not form a tangible platform to work from. In the election of Mr. Lavalley as President, it has placed itself on record as desiring to encourage in a practical manner the composers of America. It is true that Mr. Lavalley seems hardly to have, as yet, learned that there is anything else than New York and Boston in this country—at least, his programmes of American compositions would lead one to think so—but still he has started out right, and the committee selected to pass upon the works to be played before the Association, whatever may be said of its composition in other respects, certainly represents no section of the country. The association has now, for the first time, gone about accomplishing a practical object in a practical manner, and for this it should be commended. If now it will set about having State associations created everywhere, and receive as active members only delegates from such bodies, it will gain stability and dignity and become something more than an occasion for railroad excursions and clam-bakes.

WHAT is wanted by the people is music that shall directly appeal to their feelings. The people are right in their desire, though they may not always know just when their want is properly supplied. They who know nothing of musical science cannot be improved by it, for music that is merely scientific is an unknown language to them. Of course, music may at once be scientific and full of inspiration, as the great science, instead of reinforcing the sentiment, either obscures or obliterates it, it lessens in the same ratio the power of music over the hearts of the masses. Genius makes of science its handmaid, while Mediocrity falls at its feet and worships it as a divinity. The masses can understand the lofty language of genius in its highest mode; they want none of the figures and technical talk of the mere musical grammarian. As they are buyers, they have a right to be heard, but, aside from that, their position is essentially logical and correct.

It now and then comes to our ears that certain so-called teachers of music discomfite their pupils' subscribing for KUNKEL'S MUSICAL REVIEW, on the ground that the music it contains is "not good," "not suitable," etc. Such teachers are either dishonest or grossly ignorant. Either they fear that the music of the Review may lessen the number of their pupils, or they are unable to play the music of this paper, and try to keep it away lest the pupil, asking them to play some simple piece, should entrust them into displaying their ignorance, by a practical demonstration of the fact that they are unable to play even the simplest music the Review contains. In most cases, probably, the ignoramus and the rogue are combined. The pieces we publish are of all grades, but not a phrase of music is permitted to appear inside of the covers of this publication that is not first-class of its kind. Those who are competent judges need not our assurance of the excellent quality of our music; but to those parents and others who have to rely upon the judgment of a teacher, we have no hesitancy in saying that any teacher who disparages our music, in so doing, proves himself or herself unworthy of their confidence, on the ground of dishonesty or ignorance, or both. Ask such critics to play for you, at sight, some composition from the Review, and you will have the demonstration of what we say.

THE "American College of Musicians," otherwise known as the musical degree mill on wheels, after two years of persistent advertising of its desire to supply the "long felt want" of certificates of proficiency, was side-tracked at Boston during the meeting of the M. T. N. A., and its wooden machinery put into motion. Result: eight degrees granted! We have forgotten the names of the only eight persons in this country who have been made competent music teachers; they were, one and all, hitherto unknown to fame, though, of course, they have now become the head and front of the musical profession of the United States. From the universal deluge of incompetency, eight souls—just as many as were saved in Noah's ark—have been rescued by the new ark on wheels of the "American College of Musicians." "Round the haw-guy, beat the Tom-John, let the huzzy-guzzy ring!" There are eight competent music teachers in "these glorious United States!" Hip-hip, hurrah! Eight out of two hundred thousand! "It's incredible! Let the good Lord be true, of course, the 'College' could not be expected to turn out so many as eight per year—

this year's gist representing really two years of improvement. It will be improved, however, we have no doubt, so that an average of eight or even ten degrees per year may be expected. At that rate, the whole music teaching profession of the country could be furnished with certificates in about twenty-five thousand years, provided none died in the meantime. Even making allowance for probable mortality, and granting the teachers of music an average probability of active life of say fifteen years after getting their degree, we should, in fifteen short years, have the glorious number of one hundred and twenty competent teachers of music. As our population will then be about sixty millions, it will give each competent teacher a constituency of 500,000 persons, or about 100,000 families. "There's millions in it!" Who wants a degree? Don't all speak at once!

LABEL-ISM.

F an ignorant person desired to familiarize himself with high-class English poetry, he could not go amiss in purchasing and perusing the works of Milton and Shakspeare. But if, after having read these authors, or perhaps read the titles of their works, and then stowed them away in his book-case, he should put on airs and sneer at everything that did not bear the name of these writers, the universal opinion would be that the only change worked in him by his "studies" in literature was that, whereas he was formerly only an ignoramus, he had now become a fool as well. Likewise, the tyro in music who cannot secure the guidance of some experienced hand may be excusable if, in endeavoring to familiarize himself with meritorious music, he shall select only that which bears the names of those masters whose works have become classical. The label is here a guarantee of genuineness. But when that same tyro, after he has played (badly) a half dozen compositions by Beethoven, Mozart and Mendelssohn, thinks he knows it all and sneers at everything that they have not written, he remains none the less a tyro, though he has become a much greater ass. A man who cannot tell whether a poem is beautiful until he knows the name of the poet, knows nothing about poetry, and one who cannot tell whether a musical composition is good until he has heard the name of the composer, is just as "wise in his own conceit," and, continuing the proverb, "there is more hope of a fool than of him." List, in his younger days, frequently tried the label knowledge by playing in the same concerts works by Beethoven and Pixis, and transposing the numbers in his performance. Invariably, Pixis' compositions, bearing the label of Beethoven, were rapturously applauded, while Beethoven's, bearing Pixis' name, received but a sort of perfunctory applause—in other words, were "damned with faint praise." This may serve as an example of the label knowledge (or rather ignorance) of society. But musicians furnish too many examples of similar ignorance, and many more of personal prejudice. As an example of the latter sort, we might tell a little story which, though not new, has never been in print. Years ago there was in St. Louis a certain lady, who shall remain nameless, but who was a good musician. At the same time, the volunteer choir of the little Italian Catholic church consisted of the best singers in the city, among whom were the tenor Habemann, then in his prime, Humser, the basso, and several other ladies and gentlemen under the leadership of Mr. Charles Kunkel, who also acted as organist. The lady in question was known by the last-named gentleman to have spoken disparagingly of one of his compositions, and was determined to give him a lesson. The choir had been accidentally rehears-

ing Cherubini's "Imperial Mass" for some special occasion, and was ready to give it in first-class style. On the Friday preceding the Sunday when the mass was to be sung, Mr. Oscar Steins, now of New York, who was also a member of the choir, called upon the lady and invited her to come down the next Sunday and hear Kunkel's new mass. She came. The mass was excellently rendered. On the church steps she was met by Mr. Steins and asked what she thought of the new mass. "It was a lot better," she trilled, "than the old one!" "That was the brief criticism," he said, "right as to the author, the right label was exhibited—tableau!"

Whatever its source or origin, whether ignorance or prejudice, or both, label-ism—if we may coin a new word—is certainly the greatest evil with which new composers have to contend, and perhaps the greatest drawback to the progress of music. To expose it wherever possible, and condemn it at all times, is not only a right but a duty.

ARMY MUSICIANS.

R. E. M. WALKER, bandmaster at Fort Custer, Montana, indorses the views expressed by us in reference to the government's policy with regard to army bands, and calls attention to another evil of the present system in the following letter to "The American Musician":

FORT CUSTER, MON., JULY 8, 1886.
ED. AM. MUS.—I noticed in THE AMERICAN MUSICIAN of July 3d a quotation from *Campbell's Musical Review*, relative to army bands, that was so entirely in accord with my views that I thought you would excuse me for trespassing on your time to the extent of expressing my approval of said article, and urging you and our co-workers generally to bear influence the powers that be, to legislate in favor of paying the members of army bands for their distinctive military duties so as not to tempt them to desert with their best friends, and to let army bandmen be paid properly. I am sure they will be quite content to attend to their military duties only, and spend their spare time in perfecting themselves in their playing—as it now is, the army bands are doing more injury to citizen musicians than the mere competition. The merest toy gets into a band in the army, and by the time his time is out, if he has fair ability and perseverance, he launches out in civil life to swell the number of musicians. According to the regular course of enlistments and discharges, there are about 200 annually who would, if paid adequately, make up army's home. I am so much in earnest about this subject that I could write more than you would want to read, perhaps; so will close with sincere hope that you will continue on your good course.

Respectfully, E. M. WALKER.

ANCIENT AND MODERN VIOLINS.

HERE is probably not one musical instrument about which more has been written than the violin. This instrument, with its singular quality of tone, though small, is, probably, the most perfect of any to be constructed perfectly, because, of any to be played, every note must be even, clear, distinct and powerful. It is made in several different styles, varying especially in the shape of the back and top. The high model produces a deep, rich quality of tone; the flat, a full, round, singing tone.

The violin attained its present form in Brescia, Italy, where, in the sixteenth and seventeenth centuries, many talented makers existed. The earlier makers of note were Gaspar da Salo and Amati, the latter a pupil of the former. Gaspar da Salo is entitled to the credit of being the first to construct violins in their present shape. His instruments were generally large in size. One of the most celebrated of his make was owned by the late Ole Bull. Maggini altered the model and swell, as also the f-holes, which he made shorter and broader. They produced a deeper quality of tone. The violin makers of Cremona continued to change the model until Stradivari's time; he it was who introduced the flat swell and tail-piece, and the greatest perfection of all. The founder of the Cremona

school was Andrea Amati. He had two sons, Antonio and Hyeronimus, who worked together. Nicolo, the greatest maker of the latter family, was a son of Hyeronimus. He had many pupils, the most renowned being Antonius Stradivari. In Cremona the violin was first brought to general notice by Paganini, the great violinist; from that time, every one who could afford it purchased a Cremona. Cremona brought all the violins made, and often had two Cremonas made out of one. This also led to the idea of imitating them in appearance. The genuine labels were taken out and put into the imitations. At present, the genuine instruments are very scarce; they command from five to ten thousand dollars, if in good condition; this is, of course, a relic price. The select violins have had a great amount of playing since they were made, and most of them have lost their power, especially on the lower strings. Many were repaired, and improved, but after several years of constant playing, the old defect came forth again. It is no wonder that it does, because the continual vibrations and old age make them weak. Some violin makers gradually came to the conclusion that new violins of superior quality could be made. No where has the endeavor of violin makers to prove modern violins superior to old ones been more marked than in this country. Here we have various makers who make fine violins, and all are pushing them to the front and claiming theirs as the best. How far this claim goes, depends entirely upon the maker's knowledge of tone-quality and construction. Four points have to be thoroughly known by the maker: first, the selection of the wood, as also the base bar; fourth, the quality of the varnish. If the maker has only a part of these, he cannot make an instrument of the quality of a Cremona. The appreciation of a fine instrument depends largely, of course, upon the knowledge of the purchaser. If he has a true musical instinct, he will know it for years. He is no judge, and probably never will be. He will continually keep changing his instrument, as he does not know what he has in his possession. Therefore, all violin makers can please different parties in the selection of their violins. A violin at first may please others have a deep as also a shrill tone. The correct quality of tone, therefore, can only be known by the player. A violin which is purchased at the expensive violins of the old makers, should produce modern instruments best suited to themselves and their style of playing—"Connoisseurs," in American Musician.

JENNY LIND AND THE COLODEL.

T WAS in the year 1840, Jenny Lind was already accepted by the critics and the public, and she was called the "Swedish Nightingale" of Stockholm as an artist of the first rank, but she had enough common sense to know that she was far from being a finished artist. Therefore, she went to visit Paris for the purpose of studying under the celebrated Garcia.

The success she had scored in Stockholm naturally led her to dream of achieving similar, or even greater, triumphs in the capital of France. Shortly after her departure for Paris, Colonel X, who was well known at that time as one of the finest connoisseurs of music, was her neighbor at a banquet given in her honor. The sole subject of conversation was her coming trip. Her fascinating face grew more and more animated, and her dreamy, poetic eyes sparkled at the thought of going to Paris. She desired to sing there as nobody had sung. She would enchant all, and extort the homage of the most discerning for the land of the north. "Or do you not think as I do, Colonel X," that hopes will be realized?" she asked her neighbor.

"Why, all—even you—say that my voice is a most extraordinary one!"

"Yes, as extraordinary as beautiful; but—but—"

"Am I not capable of acting my parts, or of imparting the most perfect character?"

"Well, to be sure; but—but—"

"Yes, to be sure; but—but—"

"Why, no; but—but do not be angry—you walk—excuse the expression—like a goose!"

More of a surprise than the answer could have been expected, the feelings that at once took possession of her were fair singing. The joy that prevailed in the wine remained untouched; and when

at last the dinner was finished, she accepted the arm of another to conduct her from the dining-room, instead of the Colonel X, whose polite request to be permitted to have upon a minor occasion she so ungraciously declined.

Having returned home, she continued to hear those horrible words reverberate in her ears—"like a goose!"

"No, this was really too much; but what if, indeed, he were right?"

All night these words caused her to toss restlessly on her couch, and drove sleep from her eyelids. The next day, she called upon a mirror-maker, and ordered one of his largest mirrors. After it had been placed in her studio, she requested the artist to walk and standing, studied the gait of persons, the art of gesticulation, etc. And when she arrived in Paris, this study became almost her chief task.

In time, the songstress returned to Stockholm. She again appeared in the various roles with which she had fascinated her fellow-countrymen; but one had hardly recognized her—it was as if she had been transformed into a new being. There were in all her movements an elasticity and ease, in her acting a strength and inspiration, which almost made the audience forget her sublime singing. Hers was indeed a colossal success, of which one can hardly get an idea to-day. On the following day, a banquet was given by his Excellency Z., to which Jenny Lind was invited. All that the capital of Sweden claimed in the way of genius and wealth met here; but Jenny Lind had no eyes for ministers, ambassadors, etc.—no ears for compliments. Her eyes were continually seeking a person clothed with the few decorations, crosses, etc., than those who swarmed about her. As the guests were about to enter the dining-hall, she stepped forward enough, for all of these Highnesses who seemed to be invited to escort her to her seat at the table, this answer: "No, thank you, I have already accepted an escort." At last, no one remained in the room but her and Colonel X.

How long she intended to keep your lady waiting, Colonel?" she asked at length.

"I did not know—I thought—believed—"

"I have waited for this moment, to thank you for the honest opinion you gave me, and I am glad that my other friends dared to express. I now know how truly you spoke, for whatever improvement I have made in Paris I owe to your honestly expressed opinion."

EVOLUTION OF THE PIANO.

AN interesting lecture on music and musical instruments by Mr. William B. Boehmer, of Philadelphia, the following history is given of the harp and the various musical instruments founded upon it, ending with the piano.

"Like the birthplace of Homer, various places lay claim to the invention of the harp. Much of the literature about it is mythical. Hapias and DuCange assert that it takes its name from the Aris, a river of Greece, and perhaps seems very probable. Few persons, however, are aware that they possess a pair of harps. They are called the harps of the harp, and are located in the ear. They were discovered, and named, by the late Mr. W. B. Boehmer, when the E string is struck the E violin string will vibrate and sound too; so with all the rest. Now the 870 strings of the human harp are like a piano, wide compass that any appreciable sound in the universe has its corresponding tone string and the sound is conveyed through the connecting filament to the auditory nerve, thence to the sensorium, and thus a knowledge of the sound is received by the mind. Ireland, the birthplace of the harp, has been claimed as the home of the harp. With Erin it has long been associated and is quartered on the coat of arms of the country. It is asked why it was there, and he said because it represented Ireland—costing more to keep it in repair than it was worth. The harp of the country coes contain harps that are 3000 years old. Bruce gives some copies of paintings in hundred-gated Thebes of a harp of the same kind, thus showing that before Athens was built the Egyptians used this instrument. Bible readers know King David's faith in the power of the harp called kinnor. It is said that when humbly, even though the wind caused the strings to sound at midnight—the principle of the Aeolian harp.

SPRINGTIME.

W. Goldner.

Allegretto ritare. 80.

Night in gales sang yes-ter-day,

Now the larks are sing-ing; Mys-tic meanings has the lay, New born rapture bring-ing.

Springtime! what a mag-ic spell Thro' the soul is go-ing! And hushed nature heard it swell,

All the buds are grow-ing. Bear-ing blessings o'er the earth Ring the wondrous sto-ry,

While im-mor-tal hearts have birth, Echoes of its glo-ry. Bearings blessings

o'er the earth, Rings the wondrous sto-ry, While im-mor-tal hearts have birth, Echoes of its

glo-ry. Sun-light dances in the skies, When two hearts are plighted,

Thro' the gates of Par-a-dise, Float the pair u-ni-ted. May-bells, too, a dain-ty chime

To the twain are send - ing, Love that blooms in vio - let time Finds no wintry end - ing,

cres.
Love that blooms, Love that blooms, Love that blooms in vio - let time

cres.
Finds no wintry end - ing! Love that blooms, Love that blooms, Love that blooms in

rit.
vio - let time Finds no win - try end - ing!
allegretto
rit. molto.

RIGOLETTO.

(Verdi.)

Franz Liszt.

PRELUDIO.

Allegro.

agitato.

acappiccio.

rinforzando.

Ped.

*

rinforx.

poco rall.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

accelerando.

Ped.

Ped.

*

Ped.

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8

dim.

f

The musical score for 'The Rose Tree' is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegretto'. The score consists of two staves. The first staff contains a series of eighth notes, with a 'dim.' (diminuendo) marking below it. The second staff contains a series of eighth notes, with an 'f' (forte) marking below it. The score is numbered 8 at the beginning.

8 4 2 1 19 4 14 14 12 8

ppp *l.h. velocissimo.* *ppp* *rit.* *ppp*

Pod. *Pod. Pod. Pod. Pod.*

Andante ♩ = 72.

Cantabile.

ten. *ten.*

pp *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

smorzando e rit.

a tempo.

più appassionato.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The second system of the musical score for 'The Little Boat' (Op. 10, No. 1) by Frédéric Chopin. It features a piano accompaniment and a vocal line. The piano part begins with a series of chords and arpeggios, marked with 'Ped.' and 'cres. molto. f.' (crescendo, very much, fortissimo). The vocal line enters with a melody that is marked 'a tempo.' and includes various rhythmic values and ornaments. The system concludes with a 'smorz.' (diminuendo) marking and a final chord.

Cadenza II.

The musical score is written for piano and organ. It consists of several systems of music. The piano part is in the upper staves, and the organ part is in the lower staves. The score includes various performance instructions and fingerings.

System 1: The piano part begins with a treble clef and a key signature of one flat. The organ part is in the bass. The tempo is marked *ad lib.* and *a tempo.* The organ part has a *una corda* instruction. The piano part has a *rinforzando assai.* instruction. The organ part has a *il canto ben marcato ed espressivo.* instruction. The organ part has a *Ped.* instruction.

System 2: The piano part has a *una poco marcato.* instruction. The organ part has a *frankillo.* instruction. The organ part has a *Ped.* instruction.

System 3: The piano part has a *una poco marcato.* instruction. The organ part has a *frankillo.* instruction. The organ part has a *Ped.* instruction.

System 4: The piano part has a *rinforzando.* instruction. The organ part has a *Ped.* instruction.

The small notes may be omitted in that case use fingering at A. When the small notes are played use the fingering at B.

dolcissimo. *poco cres.*

Ped. Ped.

pp leggiero.

Ped. Ped.

pp

Ped. Ped. Ped.

cres - cen - do. *poco accelerando.*

Ped. Ped. Ped.

molto.

Ped. Ped. Ped.

Allegretto

Ped.

Tranquillo

Ped.

dolcissimo sempre una corda.

pp

Ped.

dolcissimo.

pp

Ped.

cres.

Ped.

reloce crescendo.

ff

martellato.

rit.

Ped.

Con sonna passione.

dolce.

pp

dolce.

pp

sempre

Ped.

8 --- *CREN.* *molto.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 *rinforzando assai.* *poco rit.*

marcattissimo. Ped. Ped. Ped. Ped.

8 *or this.* *p* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

rinforzando. assai. *ff rit.*

Ped. Ped. Ped. Ped. Ped. *

marcatissimo.

8

a tempo. *non troppo retace.*

ff Ped. Ped. * Ped. * Ped. *

8

piu cres. *ff* *rit.*

Ped. * Ped. *

8

a tempo.

Ped. Ped. * Ped. * Ped. *

8

piu cres.

ff

rit.

Ped. Ped. Ped. Ped.

8

a tempo.

ff

dolce.

una corda.

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Presto.

8

8

ff

ff

Ped. Ped. Ped.

8

ff

Ped. Ped. Ped.

CUPID'S ARROW.

(Frauentliebe - Walzer - Fahrbach.)

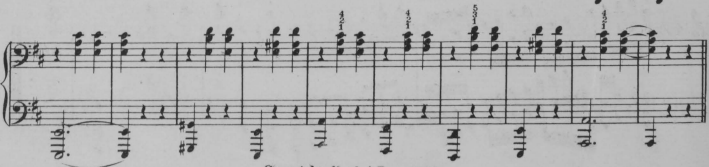
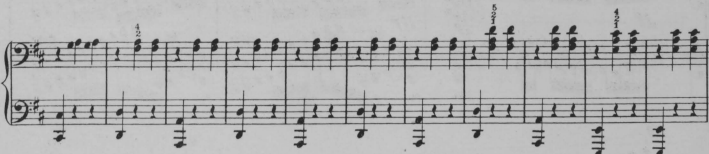
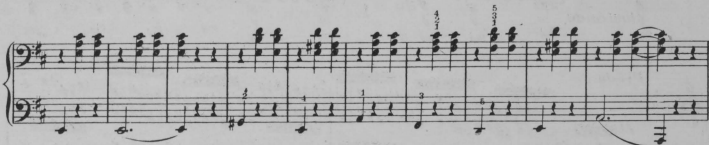
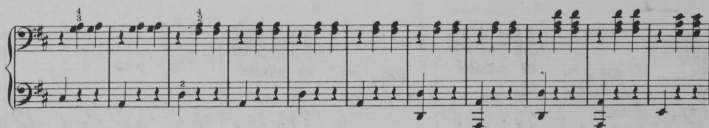
Carl Sidus Op. 78.

Tempo di Valse $\text{♩} = 80$.

Secondo.



Pedale ad lib.



CUPID'S ARROW.

(*Frauenliebe — Walzer — Fahrbach.*)

Carl Sidus Op. 78.

Tempo di Valse 0.-80

Primo.

Semplice e facile

Pedale ad lib.

Pedale ad lib.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a whole note chord (F#4, A4, C5) and then moves to a half note chord (F#4, A4). The voice part starts with a whole note (F#4) and then moves to a half note (A4). The second system has a treble clef and a bass clef. The piano part starts with a whole note chord (F#4, A4, C5) and then moves to a half note chord (F#4, A4). The voice part starts with a whole note (F#4) and then moves to a half note (A4). The score ends with a double bar line.

[illegible]

The musical score for 'The Rose Tree' is written for piano. It consists of two staves, a treble and a bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score begins with a treble clef and a key signature of one sharp. The first staff contains the melody, and the second staff contains the accompaniment. The melody is marked with a '1' above the first measure and a '2' above the second measure. The accompaniment is marked with a '1' above the first measure and a '2' above the second measure. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line.

[illegible][illegible]

Secondo

This page contains a musical score for a piano piece, titled "Secondo". The score is written for piano and consists of seven systems of staves. Each system typically has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various chords, arpeggios, and melodic lines. Dynamics such as *p* (piano) and *f* (forte) are indicated. There are also first and second endings marked at the end of the piece.

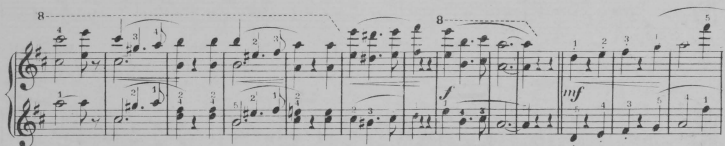
Primo.



Secondo.

This page contains six systems of musical notation for a piano piece, labeled "Secondo." The notation is written on grand staves (treble and bass clef). The piece begins with a series of chords in the right hand and single notes in the left hand. The first system shows a steady rhythm of chords and notes. The second system continues this pattern. The third system introduces a dynamic marking of *mf* (mezzo-forte) and features a triplet of eighth notes in the right hand. The fourth system shows a change in the right hand's texture, with more frequent sixteenth-note patterns. The fifth system includes a *cres.* (crescendo) marking and features a triplet of eighth notes in the right hand. The sixth system concludes the piece with a final chord, marked with a double bar line and a final chord symbol.

Primo.



HAPPY WANDERER.

FROHER WANDERER.

Adolf Jensen Op. 17 No. 2.

Sprightly and careless ♩ = 100
Munter und sorglos.

mf

abnehmend.
decrescendo.

FINE.

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Fingerings and articulation marks are present.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 7 has "cres." and "r. h. grosses. l. h. grosses." markings. Measure 8 has "f" marking.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 10 has "f" marking. Measure 12 has "f" marking.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 14 has "f" marking. Measure 16 has "f" marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 has "p" marking. Measure 19 has "p" marking.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 has "poco ritardando." marking. Measure 23 has "etwas zurückhalten." marking.

Repeat from the beginning to Fine.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cris. *ff* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cris. *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cris.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile. *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

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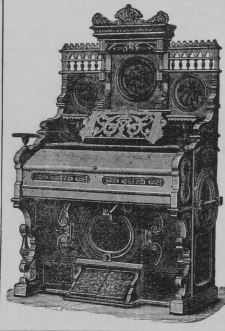
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BOSTON.

EDITOR KUNKEL'S MUSICAL REVIEW.—"The winter of our discontent" has been succeeded by a summer of fervent content in the critic, for the concerts have ceased and he has temporary repose from a note meal diet, and may therefore cure his musical indigestion. But this is the fault of the Music Teachers' National Association. I cannot think of speaking of all that took place during two very interesting seasons; the conversation as a whole was a grand success. All the concerts and lectures were well attended, and the debates as a rule were lively without acrimony. There were few hitches, however. The essay on "Church Music," by Carl Florio for example, was decidedly personal although very clever. To satirize certain composers, *deceased* of readers, as I should have liked Longfellow's motto—"he told, he told, he told, he told"—better, it was a little too bold to tell the assembled composers that there was but one American composer of real church music, and that he was present. The most terrible crank appeared with an infallible piano method which he desired to explain. Every time he got up, however, with his book in his hand, the president got up with his gavel in his hand, and crashed him. Of the other papers read—inspiring one by your correspondent—I need say nothing as they will appear in the records of the association, which will soon be printed. The chief pianists of the meeting were Messrs. Fessler, Knapp and Lander, who each gave complete programmes. The chief organists were Messrs. Clarence Eddy, E. M. Bowman and J. G. Loring, the last named of the three, died this week, because of a violent fall while riding, a great loss to the cause. The sessions, as they were, were very fruitful of interest, because they introduced so many original works by the composers. The greatest of these works were Chadwick's two symphonic movements, Parker's Reformation Hymn, Thayer's Organ Sonata, Fiske's Trio, Weinert's "Consecration" (Paine's "Ode upon the River"), George E. Whiting's "Consecration" (Paine's "Ode upon the River"), and Messrs. Fessler and Knapp's Piano Concerto. Whether Messrs. Fessler and Knapp introduced so many original works, they have done so much good for music in America that they

In mentioning the above as the greatest works given at the convention I do not intend to slight the respectability of the rest of the works performed. Lavalley's operatic scenes were of melody and power. Douchaven's "Sole Gracie" was characteristic, Stanley's "City of Freedom" was dignified, Beck's "Lark" overture was infinite, etc. Of E. S. Kelley's "Masthead Music" one can say that it is realistic in the highest degree. I fear to do injustice if I say that it impressed me as so vehement as to become comical. It runs round heretofore, in audacious effect, and anyone it should be heard with its proper accents adjusted in order to be successful. Besides the absence of these, the selections came nearly all of a long concert, and were not well played by the orchestra. There were some dissonances improved on the occasion, for which Mr. Kelley must not be held responsible. There were some commendable points in Mr. Bessell's Piano Concerto, although this work was very new. One thing is certain, no man dare after such concerts to deny existence, and good localities for the American music. Not that one cares for concerts three hours long, made up of native works exclusively, but there was so much to be seen and so little chat in the collection that there is very much hope.

Besides the Music Teachers' Convention, the past month saw the commencement exercises of the New England Conservatory of Music for 1886, and take place, and these also extended over the larger part of an entire week. The awarding of diplomas took place at Tremont Temple and the pupils received their diplomas. One of the diplomas was given to the Canadian province and Europe as well. Among the exercises which marked the close of the Conservatory year were more genial than the gathering of the Alumni of the day and past years, to partake of their annual spread. Mr. L. A. Emery was the toast master, and most wisely left the seat. Hon. Rufus Frost, Miss Clara Lindley, Mr. E. H. Hale, Dr. Tourist and others made addresses and Mr. Louis C. Elton read a poem which combined both the humorous and the pathetic sides of the event.

The Conservatory is not entirely closed even in the summer. At present there is a mid-summer term being given from time to time, and the summer is to be the first of the year. Many Southerners come to Boston during the hot months and there are glad of the opportunity to attend the Conservatory. The Conservatory has engaged an important new teacher in its vocal department, who will be spoken of in the next letter from CORN.

One of Schubert's greatest works is lost to the world. Sir George Grove says:—"The great work of his that was the Grand Symphony, which had been before him so long. We found Schubert eighteen months ago, and he was then in the act of preparation for it, and an allusion in a letter of Schumann's shows that at the beginning of 1855, he spoke of the thing as virtually done. That it was actually put on paper at least in the date to some extent, is the testimony of Brahms, who also informs us that it was a special favour with its composer. The reference is to Sir G. Grove. But one of the strangest incidents in musical history is its utter disappearance. While numerous sketch compositions have survived all vicissitudes, and well-nigh every work of the master is accounted for, the 'Grand Symphony' has vanished as completely as those Central Asian rivers which desert music absorbs."

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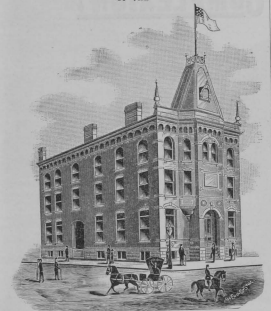
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Referring to above announcement, we take this opportunity
to express to our friends our appreciation of the esteem and
confidence which we have enjoyed in the past, and assure them that with increased facilities
larger stock and several valuable improvements in our music
boxes, among which is our INVALUABLE SAFETY CHECK, we
hope to receive, and shall strive to merit, a continuation of
their patronage in the future.

Respectfully,

JACOT & SON.

CARTER (G. W.), the irrepressible, sends us printed copies of
recent letters from houses that handle the new Grovetown &
Fuller piano, all of which speak of it in terms of praise as a
good and popular instrument. Among the houses so writing
are: Jno. A. Bryant, Chicago; D. P. Fender, Louisville, E. F.
Broome, Washington, Jos. Harris, Columbus, O., and J. A.
Mannville, Towanda, Pa.

Messrs J. & C. Fischer write us: "The hot spell is here,
but it does not affect the demand for the 'Fischer' piano, as
we find our shipments this month will exceed those of any
other. Fancy woods are being used more and more, and walnut
and mahogany cases are most in demand. With a new scale
of brightness and various designs of fancy cases in process of
construction we find plenty to keep us busy."

L. C. KREBSMAN, in date of July 15th, sends his compliments
to the REVIEW and adds: "Since my last visit to you, we have
just completed a new designed Upright in exquisite taste. It
is in a mottled walnut case, and we are getting a great sale
in an elevated case, which we have great hopes for. We have
an exceedingly fine retail trade, having sold nine pianos in July,
the last of which, which we think is something to boast of for July.
Our wholesale is increasing daily, receiving orders through out
the West. We have all we can do to keep up our fall stock."

The Baltimore Star says:

"The piano warehouses of Messrs. Wm. Knabe & Co., Nos. 204 and 206 West Baltimore Street,
have been recently renovated and decorated by Messrs. Emmert &
Quarley, of Baltimore. The ceiling is in rib work in panel
form, with the ceiling painted in a light cream color. The floor,
frize, side walls and wainscoting are in freestone plaster
work, the surface being artistically manipulated white and
a variety of colors, resembling embossed or repoussé work.
The prevailing color is olive in various shades, blended
by metal tints. The general effect is rich and elegant, and
the room is of a character peculiar to Messrs. Emmert &
Quarley. The work was supervised by Messrs. Knabe &
Messrs. C. V. Davidson & Co. The Messrs. Knabe main-
tain a musical library, containing musical periodicals in all
languages."

IMPROVEMENT IN PIANOFORTES.—The New York Tribune,
speaking of the Mason and Hamlin Piano, says:

"The new mode of construction introduced by Mason &
Hamlin in upright pianofortes, constituting a new and
different method of stringing, is an unquestionable success,
accomplishing even more than was expected from it. By its
use, side walls and wainscoting are in freestone plaster
work, the surface being artistically manipulated white and
a variety of colors, resembling embossed or repoussé work.
The prevailing color is olive in various shades, blended
by metal tints. The general effect is rich and elegant, and
the room is of a character peculiar to Messrs. Emmert &
Quarley. The work was supervised by Messrs. Knabe &
Messrs. C. V. Davidson & Co. The Messrs. Knabe main-
tain a musical library, containing musical periodicals in all
languages."

As pianos generally are constructed, the strings are held
invariably in steel, which are turned in either direction
to regulate the tension and pitch of each string. Serious
objections to this mode of stringing are occasioned by the
friction of the pin upon the wood, which becomes less and less secure
the more the instrument is struck. The wood in which the
pin is held is also sufficiently influenced by atmospheric
changes by swelling, shrinking, etc., with humidity or
dryness of atmosphere, heat, cold, etc., to affect seriously the
action, of keeping the piano in tune. The slightest swelling
of the pin in its socket, or change in its position from swelling
or shrinking of the wood is sufficient to throw the string out of
tune.

In the improved method of stringing introduced by Mason &
Hamlin wood is entirely dispensed with. The frame is of
solid metal, made strong enough to bear every possible strain
upon it. The strings are fastened to this metal frame by
means of a screw, which is so constructed that the friction
of the pin upon the wood, which becomes less and less secure
the more the instrument is struck. The wood in which the
pin is held is also sufficiently influenced by atmospheric
changes by swelling, shrinking, etc., with humidity or
dryness of atmosphere, heat, cold, etc., to affect seriously the
action, of keeping the piano in tune. The slightest swelling
of the pin in its socket, or change in its position from swelling
or shrinking of the wood is sufficient to throw the string out of
tune.

The great advantage of standing in tune will perhaps be of
greater practical importance in these pianos than the im-
provement in the frame. The difficulty of getting the piano
in tune has been the bane of piano players.

Mason & Hamlin have introduced some minor improvements
in their pianos, but the one we have specified is that
which gives them their characteristic excellence.

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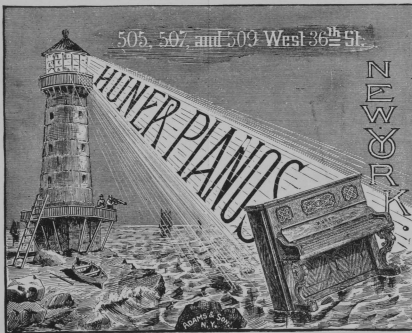
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MAJOR AND MINOR.

A statue of Hector Berlioz will be unveiled at the Place Vendôme, Paris, in October next, for which ceremony elaborate preparations are being made.

Dr. JOSEF JOCHIM has accepted engagements for concert performances during the entire month of January next in Paris and the provincial towns of France.

ADELINA PATTI likes to play billiards. Not long ago, Vigliani came to give her a private exhibition. "Can you not teach me to play as you do," she asked. "Yes, if you will teach me to sing like you," had her there.

We call the special attention of both ladies and gentlemen who may be interested in medical education to the advertisement of the Homœopathic Medical College of Missouri, which appears elsewhere. Personal acquaintance with all the members of the Faculty of this old and tried school enables us to say that it is one of unusual ability.

PEDALS for the piano-forte were invented and patented by John Broadwood in 1785. Before that time, hand-steps had been applied; but the invention now perfected was his work. In 1787, Watton, an Englishman, patented a soft pedal with shifting hammers; and in 1789, Stein, of Augsburg, patented a soft pedal with shifting action.

OSW GORDON, a vocalist of the last century, rashly accused Handel of accompanying him badly, and added that he would jip upon the harpsichord and smother it, if the composer did not change his style. "Let me know when you will do that," said the Saxon master. "And I will advertise it. I am sure more people will come to see you slump, den vill come to hear you sing!"

OF PAGANINI, Liszt said: "No one who has not heard him can form the least idea of his playing. The fourth string performances, the tunes in harmonics, and the arpeggiato used as he used them, were all new to the public and the players too: they sat starting at him open-mouthed. Every one can play his music now, but the same amazement can never again be found."

A FRENCH physician, Dr. Sandras, is said to have discovered a means by which any given human voice may be made to be increased in its compass or its timbre improved, his treatment consisting in the inhalation of certain chemical substances. The matter has been submitted to the Paris Conservatoire and the Académie de Médecine, the result of whose investigations will be looked forward to with much interest.

THE mother of Paganini is said to have seen a wondrous vision, respecting the future of her marvellous son. She related her dream to him in these terms: "My son, you will be a great musician! For an angel, radiant with beauty, appeared to me in the night, and said that any request I might make should be granted. So I asked that you might become the greatest of all violinists, and the angel promised that my desire should be fulfilled."

"'Twas ever thus, etc." Some two months since we published "Schubert's 'Adieu,'" written expressly for the Review. The *American Musician* republished it, changing the title to "Schubert's Last Song" and omitting credit. Now comes the *World's Music Journal* and publishes the story, crediting it to the *American Musician*. This sort of thing is getting too common to be funny, and we may find it necessary to protect our copyright legally.

A CERTAIN musician was passing No. 313 Chestnut Street recently on his way home from the lodge d. e., about 1 a. m., when he heard a soprano voice which he did not recognize as that of Mrs. Pretorius. Inquiry revealed the fact that it was Miss Pretorius, a resident of the planet earth only since the 7th of June. Her persistency in vocal practice, even in the "two, sma' horns," led her fond parents and their neighbors for two blocks around, to think that she is to be a second Patti. "So made I be!"

DITSON'S Musical Record is authority for the following: ENGLISH as she is WORTH. Dear Sir, please send me a music asterisk (*Music Instruction*) & Catalogue of Band Brass Band. Please send me your Dress of your Name & when (when) I write to you my letter will come to you. I want to send for some horns. I want Pick them out. I want to see the Catalogue before I send for them. Please mark the music asterisk in God on lived (on delivery) Paid on lived, risen soon to on Return Mail. (*Grant copy of a letter received by a music dealer*)

THE Houston (Tex.) Post gives an account of the meeting of the Texas Music Teachers' Association which met this year in Austin, and speaks of it as an unqualified success. The work of Messrs. Brown, Hagadone, Clark and Herzog is specially commended. Mrs. Townsend Austin, a charming pianist, won great applause for her rendering of Liszt's Chopinade Hongroise No. 4, while Mrs. Gilbert carried off first honors as a vocalist.

We always welcome the news of the successful operation of State teachers' associations.

CHARLES E. LOCKE, manager of the American Opera Company, asked concerning the return of Miss Haastriker's withdrawal, answered: "I think Mrs. Haastriker has behaved with some lack of good judgment. She was engaged by us for the season at a certain sum for fifty performances. A week after the contract was signed, and after her success in New York, we voluntarily doubled the sum. So we came to talk over next season's contract we offered again to double this sum, as the season was to be longer. She demanded less than double what we offered, and said she had had an offer of that amount from the Metropolitan people. We were forced to decline her services."

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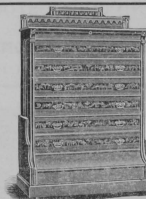
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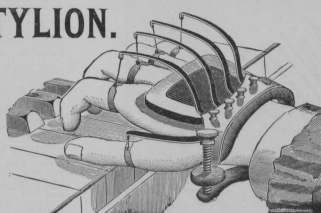
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SAINT-SAËNS is a remarkable improviser. His improvisations on the organ, when he was at the Madeleine, were astonishing for their brilliancy, force, and ease of change; and he can, apparently, work with elaborate skill upon difficult themes at the shortest notice. It is the other way around, however, that he has shown himself to be a master. On one occasion he approached a schoolboy who was improvising exquisitely on the piano, and commended him to the study of the accuracy and melodic charm. Afterwards he sat down at the piano, and improvised magnificently on the improvisations of Schumann.—*The Theatre.*

AN ANECDOTE ABOUT GOUNOD.—Some years ago, after a charitable concert where some work of the master had been performed, Father Didon, who happened to be in the audience, related to be believed to us, and he was in the green-room, where he was met by the embarrassed looks of Théodore, the brother of Gounod, and other favorites of the Bohemian tribe. Gounod rushed to the black-robed priest, bending low his head, and saying, "Blessed be you on his knees and exclaimed: 'Bless us, O Father!' Then Father didon, smiling at other the ridiculousness of the situation, mildly answered: 'Get up, Muscio. Here, it is yours to bless.'

There is no doubt ladies played in ancient times a varied assortment of instruments before the domestic tyranny of the keyboard was on. In what may be called modern times, however, the lady violinist of Mozart's time will be remembered, but there is an interesting story as to what happened about 1600, called "The Roaring Girl" in which the heroine—really a fine character—dressed her contempt for the restraints of society—takes a music lesson in which she not only sings, but plays the fiddle. This would seem to point to the conclusion that lady fiddling was not, even then, an uncommon accomplishment.

MR. V. R. BROWN, the general President of the St. Louis Browns, "Champions of the Field," gave his club and the members of the great banquet, just prior to the club's starting upon its second Eastern trip. Speeches, songs, music by the band, etc. etc., enlivened the occasion and made it memorable. The lady's previous concert on that particular day will foreclose it before the season is up. By the way, Mr. von der Aue has added a preliminary concert to the other attractions of the ball games that are played at his park. A genuine Gypsy band furnished the music on two occasions only. The Knight Templar Band, under Prof. Richter, is, however, the one regularly employed.

The Russian comic songs, says Archibald Forbes, are full of "snaps" and verve; and they always have a rattling chorus, in which every one within hearing joins while the singer continues the strains of his chorine with a ludicrously fantastic breakdown, in which he seems to dislocate every joint in his body. The plaintive melodies vibrate a strange pathos, that awakens the heart of the listener, even without his understanding nothing of the words. And the grand chant, with which the massive masses move forward in the arena, glows with the true force of fighting order. There is a legend of a battle song sung by the Russians, that inspired the minutes to violate their tenets, and fight like men possessed.

The influence of the soft palate upon the pitch of the voice is probably due to the action of the palato-pharyngeal muscles, which pass from the soft palate down to the upper horns of the thyroid cartilage, and to the palato-pharyngeal muscles of the soft palate in conjunction with the muscles just named, has the effect of approximating the vocal cords, and thereby narrowing the tube above the vocal ligaments, and assisting in the formation of a high tone. The influence of the soft palate upon the quality of the voice is easily demonstrated, and depends entirely upon its degree of closure with the back of the pharynx, and the greater or smaller amount of nasal resonance consequent thereupon.—*Science of Speech.*

ANTON REUBENSTAM has deposited \$12,500 in the Russian State bank of St. Petersburg, to be a fund for a musical award, to be given away for the first time in 1900. The interest of the money is to be divided every five years, to the extent of 10,000 francs, amongst young musicians and composers, of from twenty to twenty-six years of age, who may show special talent. A single individual may receive the award, or it may be divided between two. The award will be conferred in St. Petersburg, but will be given away alternately in St. Petersburg, Berlin, Paris and Vienna. Nationality, religion, etc., are to be entirely ignored in making the award, and talent alone is to be recognized. Ladies are expressly excluded from participating in the benefits of the fund.

Our confere, the editor of *Church's Musical Visitor*, says in his last issue:

"We regret that our absence from the city last month, caused us to miss the neighborly call of Mr. L. D. Foulson, of St. Louis, the editor of *Church's Musical Visitor*, who came to Cincinnati as legal adviser of the St. Louis B. Club during its recent visit. Mr. Murray's statement might lead the readers to think that the St. Louis Browns had to do with a legal adviser, and told them what degree of 'rankness' is an umpire's decisions would justify his immediate assassination. As a matter of fact, the 'browns' are all 'moo good' on 'rightly righteous' and strike hard only the ball. It was an adviser, however, of the Browns and as an investigator of the doings of an alleged wicked player of the Cincinnati B. Club, Mr. Foulson, that we had the pleasure of visiting Cincinnati. We intended to call on Mr. Hurling of the Standard also, but could not spare the time. Better luck next time!"

A firm of Belgian instrument-makers have manufactured for a new piece at the Alhambra some circular trumpets, after models actually in use in the army of ancient Rome. The two instruments now ready are the *litrua* and the *tuba*, or *buccina*. Both instruments were referred to in Horace's first ode to Maecenas.

Mulio-cas Juvant, et litrua tube Per mixta cadunt.

The *litrua* was a cavalry trumpet of the Romans, and the present specimen is copied from a now found in the ruins of Cerveteri and now preserved in the museum of the Vatican. The *tuba*, or *buccina*, is in an even more interesting history. It was the infantry bugle of the Roman army, and the present instrument is imitated from specimens found in the excavations at Pompeii and in the new National Museum at Naples. Unless we believe the words of "Golden Horn" of China, until somebody discovers the actual trumpet or rattle horns, with the din of which the hosts of Joshua demolished the walls of Jericho, these Roman instruments must be considered the latest fragment of old trumpet family extant. It is, however, stated that an Etruscan tuba capable of being played on exists in the British Museum.

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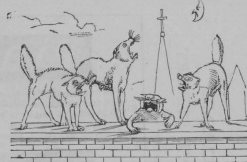
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COMICAL CHORDS.

"Oh! what shall I do?" was the song that he sung,
And his voice was terribly bad.

On each note with a tremulous quiver he hung,
In a way indescribably sad.

Six verses he warbled, yet reached not the end,
And once more came unto the refrain—

"Oh! what shall I do?" when the voice of a friend
Answered, "Sing, oh sing never again!"

MANAGER of opera houses to the musical director, "Herr Capellmeister, I wish you would take your tempo faster to-day than usual, so that we may save gas."—*Piccolino Blatter.*

"Yes," said aunt Kate, "Tilly has a very sweet voice."

"Now, I understand," said little Johnny, "why cousin Tom had his mouth so close to Tilly's last evening, he must be awfully fond of sweet things."

Snooks, the violin virtuoso: "How did you like the new German symphony? Florence, the entire tenor: 'I was surprised to see such a degree of professional success achieved by a Lehmann (singer).'"—*London Post.*

"Oh, don't drink it, Jack; it will make you thirsty" said a girl on the beach to her little brother, who had a cup of sea water in his hand.

"What's the odds?" said Jack, gulping it down, "there's plenty more."

MARY:—"Why, Nellie, how pale you look! Have you been sick?"

Nellie (four years old, just returned from an unusually complicated supper):—"Yes, but I unswallowed myself, and I'm better."

Hea little brother (holding up the cat):—"Say 'Boo,' Mr. Smith."

"What for, hobby?"

"I want to see if you can. Sister says you can't say 'Boo' to a cat."—*The Judge.*

"I praise," said Miss Emeralds Longconoff entering a music store on Avenue C, "for having a piece of music for my little brother, who plays on the piano."

"Here, miss, is precisely what you want for 50 cents."

"Only 50 cents? Why, he's much farther advanced than that, for last month he played a piece worth 75 cents. Haven't you something for a dollar?"—*Treat's Siftings.*

JOHN'SY and his elder sister made up the class and Johnny had come to rely on his sister's industry for his lessons.

"Johnny, upon what does the earth revolve?" asked the teacher.

"Ax is," replied Johnny, scratching his head to evoke an idea.

"Correct."

And as Johnny afterward explained to a companion, he was the "puzzled boy in creation."—*Tid-Bits.*

"Why how yer do, Nancy?" said old Hester, addressing old Sanderson's daughter.

"Didn't yer get married last Saddy night?"

"No, the weddin' datome of edn't take place."

"Wah! didn't it, cal?"

"Well, ease per wain't but thirteen present."

"All foolishness. You oughtn't to be in no stich foolish 'spicion or dat."

"I clear to goodness, you makes me enshamed 't yer puttin' ober weddin' jes' becase der want but thirteen dar."

"W y'n't yer sen' out and ingure the fo'teen pussen ter come?"

"Well, daddo did go and beg him ter come."

"Well, w y'n't yer go erhead and let him ercome?"

"Confuld!"

"W y?"

"'Case der f'reenf man was de pussen what had promised ter marry me. I tells yer, Aunt Hester thirteen is bad luck."

The following comical blunder, caused by an error in transposing matter after the form had been made up, occurred in an Eastern paper during Nelson's last visit to this country.

The inside form was just ready for press, when it came the editor with an item which must go in. The form was unlocked on the head of the press, and the item set up and put in, and in making room for it the foreman had to transverse and over-run matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and mailed.

On the editorial page was an article, written in the editor's grandest style, on the first appearance of Christine Nilsson, who had delighted the people and entranced the impassible editor by her wonderful singing of Roby's great concert waltz "Bliss, All Pastures Past." Excelling, "He grew towards the close." "The voice of this singing bird is simply divine. Would that we could have her with us always. But alas that can not be." And this closed the article as he had written it, and the last word had just filled out the last line and also completed a column. In his transferring and over-running, the printer had contrived to get the closing sentence of another article on another totally different woman made up against the above article, to give the reader of the divine singer this wonderful ending:

"Would that we could have her with us always. But alas that can not be. Her many criminal shortcomings have at length brought upon her the retributive hand of fate, and she will give to our excelsior Prison the next three years of her unhappy life."

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| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gent's Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Paper Pattern Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
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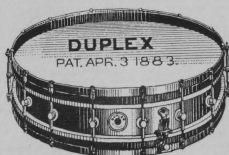
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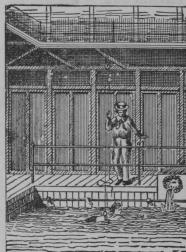
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